**You’re a musician: you can teach composition and improvisation.**

**Task 2**

**Working in a group of three, composer a two-minute work inspired by reflections.**

**Deliverables: a video recording of your composition and a context statement.**

This piece will be inspired by horizontal reflections. Now, reflections don’t have a sound, but they have a shape. If a mountain were reflected in the water you would see an inversion of the mountain, that is, you would see it upside down. You will take the shape of a mountain and put that shape into pitch which you will then invert. Make sure that you are precise with your intervals eg, if your interval moved down a major 6th in the original, make sure you move up a major 6th in the inversion. You will also play your original melody and your inversion in retrograde form (that means backwards and is a vertical reflection!). This will give you four different melodic lines to work with.



Original Retrograde



Inversion Retrograde Inversion

1. Make up your own original pattern of notes which follow the shape of an image you have chosen and work out the inversion, retrograde and retrograde inversion. Play these on the instruments you have available. Make up several different rhythmic patterns which contain the same number of notes and play these with each of the note patterns.
2. Take the patterns you made and try:

2.1 – play them on different instruments so that you are exploring timbre.

2.2 – play them at different ranges – higher, lower.

2.3 – play them at different volumes. Try adding a crescendo or a decrescendo, or both.

2.4 – play your patterns at different tempos. Try adding an accelerando or a rallentando.

2.5 – play your pattern over and see how many times you can play it before it loses interest.

2.6 – experiment with altering the rhythm, then the pitches and the articulation.

2.7 – experiment playing your patterns over the top of a pedal tone.

2.8 – experiment playing the patterns together, overlapping, transposing, or alternating with each other.

3. Now it’s time to consider the overall form of your piece. Perhaps binary form (AB) or ternary form (ABA). Think also of the energy shape, where will the climax be. You could have an energy shape like:

(energetic to calm)

For Binary Form one of these

(calm to energetic)

energetic

calm calm

For Ternary Form one of these:

energetic energetic

calm

Now you are ready to compose your piece based on reflections. To start with draw up a timeline and make your plan on that timeline. With all your experimentations refer to and annotate your timeline. Use this to guide you as you play and develop your composition.

**Remember what you have learnt about music character in music – how you can use various elements of music to create character. Think about rhythm, melody, texture, articulation, dynamics, other expressive devices, harmony.**

**General information:**

You do **not** need to write out a score for this task, however, you can do this for your own use to help you perform your composition. Just because you aren’t submitting a score, don’t forget to play with your intended expressive devices – you are only being assessed via your performance so your recording needs to fully support your compositional ideas.

Your context statement needs to include the following information in dot point form:

* Your patterns won’t be conventional in terms of tonality. How challenging did your group find this?
* How did you work to create coherency? How did you decide what character your wanted to create with your piece?
* What ideas did you find worked best in utilizing your patterns?
* What ideas did you find worked and what ideas did you find didn’t work? Why do think they did/did not work?
* What elements of music did you manipulate to create the character you were after? How did you do this? What techniques did you use?
* How did you organise your group to complete the task?
* Do you think your composition is effective?

When you are assessed, the following elements will be evaluated:

|  |  |
| --- | --- |
| Context statement passed in on time |  |
| Composition recorded on time |  |
| Consideration given to: |  |
| * Melody |  |
| * Rhythm |  |
| * Phrasing |  |
| * Structure |  |
| * Timbre |  |
| * Tempo |  |
| * Dynamics |  |
| * Articulation |  |
| * Compositional Devices |  |
| * Mood and expression |  |
| * Style |  |
| * Tonality |  |
| * Harmony |  |
| * Effectiveness of context statement |  |